DOCUMENT RESUME

ED 263 573 CS 209 379

TITLE	Grade 12 Diploma Examination, English 30. Part A: Written Response.
INSTITUTION	Alberta Dept. of Education, Edmonton.
PUB DATE	Jun 85
NOTE	22p.; For related documents, see CS 209 375-387.
PUB TYPE	Tests/Evaluation Instruments (160)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	Achievement Tests; Educational Assessment; English Instruction; Foreign Countries; Grade 12; High Schools; *Literature Appreciation; Reader Response; *Reading Comprehension; *Reading Skills; Reading Tests; Student Evaluation; Test Items; *Writing (Composition); Writing Evaluation; *Writing Skills
IDENTIFIERS	Alberta

ABSTRACT

Intended for students taking the Grade 12 Diploma Examination in English 30 in Alberta, Canada, this test contains (1) general instructions, (2) two minor assignments consisting of literature readings about which the student must write a personal response, and (3) a major assignment requiring students to show how the authors they studied in senior high school English classes illustrate ideas through setting, and/or character, and/or events. The booklet contains space for planning and drafting the compositions, as well as for writing the revised work. (EL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED263573

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

GRADE 12 DIPLOMA EXAMINATION

English 30

Part A: Written Response

June 1985

Alberta EDUCATION

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
H. I. Hastings

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

AS 209 379

DUPLICATION OF THIS PAPER IN ANY MANNER OR ITS USE FOR PURPOSES OTHER THAN THOSE AUTHORIZED AND SCHEDULED BY ALBERTA EDUCATION IS STRICTLY PROHIBITED.

GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of THREE assignments. Read the **WHOLE** examination before you begin to write. Follow instructions carefully. Complete **ALL** assignments.

TOTAL TIME: 2½ hours
Budget your time carefully.

		Page Number
MINOR ASSIGNMENT ONE:	Personal Response Suggested time: 15-20 minutes Value: 15% of this examination	4
MINOR ASSIGNMENT TWO:	Critical Response Suggested time: 15-20 minutes Value: 15% of this examination	8
MAJOR ASSIGNMENT:	Suggested time: 100-110 minutes Reserve 10 minutes for proofreading. Value: 70% of this examination	12

You may use a DICTIONARY and a THESAURUS.

Space is provided for PLANNING AND DRAFTING and for REVISED WORK.

Please write your revised work in blue or black ink.

DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET

JUNE 1985

Directions

1. **Read "I Spy" and "Fifteen" carefully and thoughtfully before you start the writing assignments.**

2. **Read Minor Assignments One and Two and the Major Assignment before you start any writing.**

Reading One

I SPY

Charlie Stowe waited until he heard his mother snore before he got out of bed. Even then he moved with caution and tiptoed to the window. The front of the house was irregular, so that it was possible to see a light burning in his mother's room. But now all the windows were dark. A searchlight passed across the sky, lighting the banks of cloud and probing the dark deep spaces between, seeking enemy airships. The wind blew from the sea, and Charlie Stowe could hear behind his mother's snores the beating of the waves. A draft through the cracks in the window frame stirred his nightshirt. Charlie Stowe was frightened.

But the thought of the tobacconist's shop which his father kept down a dozen wooden stairs drew him on. He was twelve years old, and already boys at the County School mocked him because he had never smoked a cigarette. The packets were piled twelve deep below, Gold Flake and Players, De Reszke, Abdulla, Woodbines, and the little shop lay under a thin haze of stale smoke which would completely disguise his crime. That it was a crime to steal some of his father's stock Charlie Stowe had no doubt, but he did not love his father; his father was unreal to him, a wraith, pale, thin, and indefinite, who noticed him only spasmodically and left even punishment to his mother. For his mother he felt a passionate demonstrative love; her large boisterous presence and her noisy charity filled the world for him; from her speech he judged her the friend of everyone, from the rector's wife to the "dear Queen," except the "Huns," the monsters who lurked in Zeppelins in the clouds. But his father's affection and dislike were as indefinite as his movements. Tonight he had said he would be in Norwich, and yet you never knew. Charlie Stowe had no sense of safety as he crept down the wooden stairs. When they creaked he clenched his fingers on the collar of his nightshirt.

At the bottom of the stairs he came out quite suddenly into the little shop. It was too dark to see his way, and he did not dare touch the switch. For half a minute he sat in despair on the bottom step with his chin cupped in his hands. Then the regular movement of the searchlight was reflected through an upper window and the boy had time to fix in memory the pile of cigarettes, the counter, and the small hole under it. The footsteps of a policeman on the pavement made him grab the first packet to his hand and dive for the hole. A light shone along the floor and a hand tried the door, then the footsteps passed on, and Charlie cowered in the darkness.

At last he got his courage back by telling himself in his curiously adult way that if he were caught now there was nothing to be done about it, and he might as well have his smoke. He put a cigarette in his mouth and then remembered that he had no matches. For a while he dared not move. Three times the searchlight lit the shop, while he muttered taunts and encouragements. "May as well be hung for a sheep," "Cowardy, cowardy custard," grown-up and childish exhortation oddly mixed.

Continued

But as he moved he heard footfalls in the street, the sound of several men walking rapidly. Charlie Stowe was old enough to feel surprise that anybody was about. The footsteps came nearer, stopped; a key was turned in the shop door, a voice said, "Let him in," and then he heard his father: "If you wouldn't mind being quiet, gentlemen. I don't want to wake up the family." There was a note unfamiliar to Charlie in the undecided voice. A torch flashed and the electric globe burst into blue light. The boy held his breath; he wondered whether his father would hear his heart beating, and he clutched his nightshirt tightly and prayed, "O God, don't let me be caught." Through a crack in the counter he could see his father where he stood, one hand held to his high stiff collar, between two men in bowler hats and belted mackintoshes. They were strangers.

"Have a cigarette," his father said in a voice dry as a biscuit. One of the men shook his head. "It wouldn't do, not when we are on duty. Thank you all the same." He spoke gently, but without kindness; Charlie Stowe thought his father must be ill.

"Mind if I put a few in my pocket?" Mr. Stowe asked, and when the man nodded he lifted a pile of Gold Flake and Players from a shelf and caressed the packets with the tips of his fingers.

"Well," he said, "there's nothing to be done about it, and I may as well have my smokes." For a moment Charlie Stowe feared discovery, his father stared round the shop so thoroughly; he might have been seeing it for the first time. "It's a good little business," he said, "for those that like it. The wife will sell out, I suppose. Else the neighbours'll be wrecking it. Well, you want to be off. A stitch in time, I'll get my coat."

"One of us'll come with you, if you don't mind," said the stranger gently.

"You needn't trouble. It's on the peg here. There, I'm all ready."

The other man said in an embarrassed way: "Don't you want to speak to your wife?" The thin voice was decided. "Not me. Never do today what you can put off till tomorrow. She'll have her chance later, won't she?"

"Yes, yes," one of the strangers said and he became very cheerful and encouraging. "Don't you worry too much. While there's life. . . ." And suddenly his father tried to laugh.

When the door had closed Charlie Stowe tiptoed upstairs and got into bed. He wondered why his father had left the house again so late at night and who the strangers were. Surprise and awe kept him for a little while awake. It was as if a familiar photograph had stepped from the frame to reproach him with neglect. He remembered how his father had held tight to his collar and fortified himself with proverbs, and he thought for the first time that, while his mother was boisterous and kindly, his father was very like himself, doing things in the dark which frightened him. It would have pleased him to go down to his father and tell him that he loved him, but he could hear through the window the quick steps going away. He was alone in the house with his mother, and he fell asleep.

Graham Greene

Reading Two

FIFTEEN

South of the Bridge on Seventeenth
I found back of the willows one summer
day a motorcycle with engine running
as it lay on its side, ticking over
slowly in the high grass. I was fifteen.

I admired all that pulsing gleam, the
shiny flanks, the demure headlights
fringed where it lay; I led it gently
to the road and stood with that
companion, ready and friendly. I was fifteen.

We could find the end of a road, meet
the sky out on Seventeenth. I thought about
hills, and patting the handle got back a
confident opinion. On the Bridge we indulged
a forward feeling, a tremble. I was fifteen.

Thinking, back farther in the grass I found
the owner, just coming to, where he had flipped
over the rail. He had blood on his hand, was pale —
I helped him walk to his machine. He ran his hand
over it, called me good man, roared away.

I stood there, fifteen.

William Stafford

MINOR ASSIGNMENT ONE

Personal Response Assignment (Suggested time: 15-20 minutes)

In the story "I Spy" Charlie experiences a change in his view of his father.

Show how your own view of someone has changed because of an incident or series of events.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 6.

Minor Assignment One

Personal Response

REVISED WORK

There is additional space for Revised Work on page 7.

Minor Assignment One

Personal Response

PLANNING AND DRAFTING

Minor Assignment One

Personal Response

REVISED WORK

MINOR ASSIGNMENT TWO

Critical Response Assignment (Suggested time: 15-20 minutes)

In the poem "Fifteen" the speaker's perception changes.

Explain HOW the poet uses detail to develop this change.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 10.

Minor Assignment Two

Critical Response

REVISED WORK

There is additional space for Revised Work on page 11.

Minor Assignment Two

Critical Response

PLANNING AND DRAFTING

Minor Assignment Two

Critical Response

REVISED WORK

MAJOR ASSIGNMENT

Authors of many literary works like "I Spy" and "Fifteen" suggest that self-awareness begins to develop when external events present individuals with new information. The altered external situation forces individuals to see themselves and/or their relationships to the rest of the world in a different way.

Compare how the authors of two selections illustrate the above idea through their use of setting, and/or character, and/or events. You must select from literature that you have studied in your senior high school English classes.

Before planning your composition, read the guidelines below. They are designed to help you select and organize ideas.

Guidelines for Writing

- **CHOOSE YOUR SELECTIONS CAREFULLY.** The selections you choose may be poems, short stories, plays, novels, or other literature or films **YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH CLASSES.**

- **FOCUS YOUR COMPOSITION.** One way of establishing a focus might be to make brief reference to "I Spy" and/or to "Fifteen."

- **PLAN YOUR COMPOSITION CAREFULLY.** Decide on an appropriate method of introducing, developing, and concluding your composition. Plan to support and develop your ideas with appropriate and specific detail. Although you are using two selections on which to base your composition, unify your ideas. Remember that a comparison may involve discussion of both similarities and differences. (Caution: DO NOT present a plot summary.)

- **REVISE AND PROOFREAD YOUR COMPOSITION CAREFULLY.**

Major Assignment

PLANNING

In the spaces below, write the names of the authors and titles of the literary selections you plan to use in your composition.

Identify the Author and Title (or Source) _____

Identify the Author and Title (or Source) _____

There is additional space for Drafting on even-numbered pages.

Major Assignment

PLANNING AND DRAFTING

Major Assignment

REVISED WORK

There is additional space for Revised Work on odd-numbered pages.

CREDITS

Graham Greene. "I Spy" from *Collected Stories* (London: William Heinemann Ltd. & The Bodley Head, Ltd.). Reprinted by permission of Laurence Pollinger Limited.

"Fifteen" from *Stories That Could Be True* by William Stafford. Copyright © 1964 by William Stafford. Reprinted by permission of Harper & Row, Publishers, Inc.

FOR DEPARTMENT USE ONLY

M1 M2 M3

[redacted]

[redacted]

ENGLISH 30 PART

(LAST NAME) (FIRST NAME)

NAME:

SEX: DATE OF BIRTH: Y M D

SCHOOL CODE: SCHOOL:

PERMANENT MAILING ADDRESS:

SIGNATURE:

BEST COPY AVAILABLE